NPS Form 10-900 OMB No. 1024-0018

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

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United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets (NPS Form 10-900a).**

1. Name of Property

Historic name **Gist Residence**

Other names/site number **Hoffman Residence**

2. Location

street & number **5626 East Burns Street** ☐ not for publication

city of town **Tucson** ☐ vicinity

State **Arizona** code **AZ** county **Pima** code **019** zip code **85711**

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

__ **national** __ **statewide** X **local**

James W Garrison
Signature of certifying official

20 OCTOBER 2009
Date

State Historic Preservation Officer
Title

Arizona State Parks
State or Federal agency and bureau

In my opinion, the property __ meets __ does not meet the National Register criteria.

Signature of commenting official

Date

Title

State or Federal agency and bureau

4. National Park Service Certification

I, hereby, certify that this property is:

✓ entered in the National Register

__ determined eligible for the National Register

__ determined not eligible for the National Register

__ removed from the National Register

__ other (explain:)

Signature of the Keeper: Linda McClelland

Date of Action: 12-4-09

5. Classification

Ownership of Property
(Check as many boxes as apply)

☒ private
☐ public - Local
☐ public - State
☐ public - Federal
☐ private

Category of Property
(Check only **one** box)

☒ building(s)
☐ district
☐ site
☐ structure
☐ object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		**Total**

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC/single family

Current Functions
(Enter categories from instructions)

DOMESTIC/single family

7. Description

Architectural Classification
(Enter categories from instructions)

MODERN MOVEMENT: Other

(Critical Regionalism, Structural Expressionist)

Materials
(Enter categories from instructions)

foundation: **concrete**

walls: **aggregate concrete, burnt adobe, glass**

roof: **wood framing, rusted steel, built-up asphalt**

other: **wood fascia, aluminum screens**

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Gist Residence is located in east central Tucson, Arizona. The original house, the subject of this nomination, is a Modern building and was built in 1958. The primary character-defining features of the Gist Residence are the expressed structural elements supporting the screened patio, the modern planning, and the regional forms and materials that enclose the original house and garage. The original house is in excellent condition and has had very little alteration since its construction. Although the original garage has been modified and a new garage has been added, the house retains and expresses its original character.

Narrative Description

See Continuation Sheets, Section 7

NARRATIVE DESCRIPTION

Summary

The Gist Residence is located in east central Tucson, Arizona. The original house, the subject of this nomination, is a Modern building and was built in 1958. The primary character-defining features of the Gist Residence are the expressed structural elements supporting the screened patio, the modern planning, and the regional forms and materials that enclose the original house and garage. The original house is in excellent condition and has had very little alteration since its construction. Although the original garage has been modified and a new garage has been added, the house retains and expresses its original character.

Narrative

The Gist Residence is located in east central Tucson, Arizona at 5626 E. Burns Street. Tucson is located in the southern portion of the state, approximately 60 miles north of the Mexican border, and is surrounded by the Sonoran Desert. The house is located within and adjacent to urban residential neighborhoods that were developed in the 1950s and 1960s, and have remained intact since they were originally constructed. The original house, the subject of this nomination, is a Modern building and was built in 1958. The Gist Residence is located on the southwest corner of Burns Street and Leonora Street. The north entry elevation fronts on Burns Street and is the primary image of the house from the street. Both elevations are obscured by dense natural desert vegetation, including mesquite and creosote. Two garage structures built in the 1990s are located at the back (south) of the property and are accessible from a driveway that is accessed from Leonora. The garage structures are not visible from the street, except along the driveway.

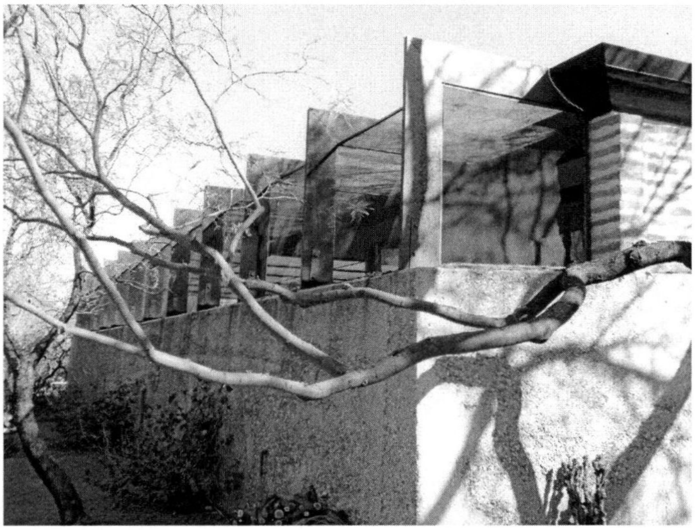
Figure 1: Gist Residence from northeast

The primary character-defining features of the Gist Residence are the expressed structural elements supporting the screened patio, the modern planning, and the regional forms and materials that enclose the original house and garage. The 2x12 wood posts and beams that provide the structure for the screened patio are spaced at 6 feet on center and are visible from the exterior, providing a regular pattern for the north elevation of the building. The rectangular building form conceals an irregular floor plan on the interior. There are 3 separate screened courtyards interlaced among the irregularly-shaped interior spaces of the house. 8 sets of double French doors open onto these patios and combine with the screens to create a unique indoor-outdoor relationship. In addition to the French doors there is 160 linear feet of floor-to-ceiling glass located along the north and south elevations of the interior living spaces, creating a brightly lit space and blurring the distinction between interior and exterior space. Built-in wood furniture is integral to the house design and helps to define the interior living spaces. The furniture is raised off the floor to reinforce the continuity of space and light. In addition to the wood structure, the primary construction materials are exposed aggregate concrete and burnt adobe, both of which establish historic and aesthetic connections to Tucson's environmental and cultural contexts and building traditions.

The rectangular plan of the original house is 68 feet in length along the east-west axis, and 60 feet wide along the north-south axis. There are 3 screened courtyards that are enclosed within the rectangular dimensions of the original house. The original house has one bedroom, one bath, a study, and a great room with three distinct areas for the kitchen, dining and living areas. The original garage (now the master bedroom) was 22 feet in length along the north-south and east-west axes, and attached to the southwest corner of the original house. One of the three courtyards separates the garage from the house. The floor elevation of the house is raised approximately 2'-6" above the surrounding grade.

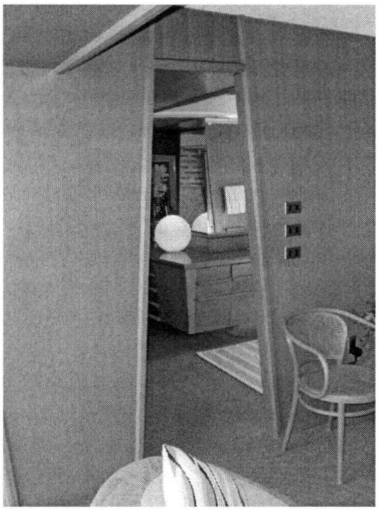

Figure 2: Interior doorway

The walls of the house are constructed with an exposed aggregate concrete stemwall that is raised 4'-0" above the floor. The cast-in-place stemwalls are battered at an angle of 1.5:12; this angle is perpendicular to the angle of the roof structure. Vertical walls of burnt adobe are set on top of the concrete on the east, west and south elevations, and around the original garage. The roof extends outward beyond the burnt adobe, creating a one foot eave.

Secondary to the structural and regional characteristics of the house is an angular design motif that is found on the millwork and doors. Angular geometry is also found in the battered foundation walls of exposed aggregate concrete and in the angled shape of the wood structure supporting the screen patios. This angular motif is reminiscent of Frank Lloyd Wright's many geometric design motifs used in everything from floor plans and window designs to furniture and carpets.

Alterations

The Gist Residence remained largely intact until 1995, when the current owners converted and expanded the original garage into a new master bedroom, and a new 4-car garage was installed at the back of the property. Another 2-car garage was added several years later, also at the back of the property and adjacent to the 4-car garage. The existing landscaping currently screens the garages from view from both Burns and Leonora Streets. The new master bedroom, designed by architect Rick Joy, expands the original garage space by approximately 8 feet to the west, and is clad in weathered steel and glass. A portion of the expansion is visible on the north elevation.

During the course of the 1995 construction, the original house was restored, with several minor modifications. A pantry was removed, and the wood structure for the screened patios was rebuilt. The new wood structure for the screened patios has been sheathed with rusted steel, to protect the wood from environmental deterioration; the color of the steel panels is similar to the color of the original wood, and does not adversely impact the character of the beams. The screen wall between the garage and southwest courtyard was also modified to enclose the new master bedroom.

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

☐ A Property is associated with events that have made a significant contribution to the broad patterns of our history.

☐ B Property is associated with the lives of persons significant in our past.

☒ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

☐ D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all the boxes that apply)

Property is:

☐ A owed by a religious institution or used for religious purposes.

☐ B removed from its original location.

☐ C a birthplace or grave.

☐ D a cemetery.

☐ E a reconstructed building, object, or structure.

☐ F a commemorative property.

☐ G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance
(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1958

Significant Dates

1958

Significant Person
(Complete only if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Thomas B. Gist

Period of Significance (justification)
The Gist Residence is significant for its design and construction; the house was designed and built in 1958.

Criteria Consideratons (explanation, if necessary)
N/A

Statement of Significance Summary Paragraph (provide a summary paragraph that includes level of signficance and applicable criteria)

The Gist Residence is eligible under Criterion C at the local level of significance as a unique and early example of the Structural Expressionist and Regionalist sub-types of the Architecture of the Modern Movement in Tucson 1945-1975. The house is also an exceptionally unique variation of the Modern free plan. These forms are associated with local, national and international trends of the period. The period of significance relates directly with the date of the building's design and construction, 1958.

Narrative Statement of Significance (provide at least **one** paragraph for each area of significance)

See Continuation Sheets, Section 8

Developmental history/additional historic context information (if appropriate)

N/A

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets)

Previous documentation on file (NPS):

____preliminary determination of individual listing (36 CFR 67 has been requested
____previously listed in the National Register
____previously determined eligible by the National Register
designated a National Historic Landmark
____recorded by Historic American Buildings Survey #__________
recorded by Historic American Engineering Record #__________

Primary location of additional data:

____State Historic Preservation Office
____Other State agency
____Federal agency
X Local government
X University
X Other
Name of repository: **Gist Collection, Arizona Architectural Archives, University of Arizona**

Historic Resources Survey Number (if assigned): ____________________

NARRATIVE STATEMENT OF SIGNIFICANCE

SUMMARY

The Gist Residence is eligible under Criterion C at the local level of significance as a unique and early example of the Structural Expressionist and Regionalist sub-types of the Architecture of the Modern Movement in Tucson 1945-1975. The house is also a unique variation of the Modern free plan. These forms are associated with local, national and international trends of the period. The period of significance relates directly with the date of the building's design and construction, 1958.

NARRATIVE

Thomas Gist (1917-2000) was born in Chicago and attended Dartmouth College, where he graduated with a degree in Mining Engineering. His father was involved in the construction industry and Gist went to work for him after graduating in 1939. During World War II, Gist joined the Army Air Corps, where he was a bombing instructor. Gist received the Legion of Merit for his design of a bombing navigational system. Like many members of the Air Corps, Gist spent time in Tucson during his enlistment. After the war, Gist moved to Tucson and started his own home design and construction company.

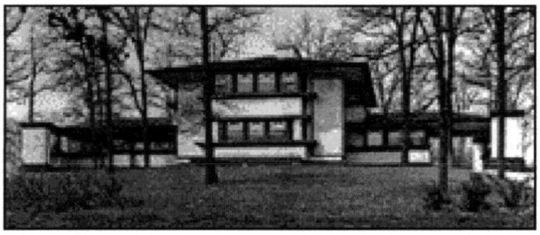
Figure 3: Evans Residence (Wright, 1909)

As a child in Chicago, Gist lived near Frank Lloyd Wright's Evans House (1909), which held great interest for him. He also visited Frank Lloyd Wright's Robie House (1909) with his parents, who considered purchasing the home. Although his parents did not purchase the house, the experience had a significant impact on Gist, and eventually on Gist's work. Both houses were early examples of Wright's transition toward lower-profile Prairie Style houses.

Gist designed and built his first custom home in 1947, and until he retired in the late 1970s, he designed and built over 140 houses. The earliest houses that Gist built in the late 1940s were typical suburban ranch houses with gable or hip roofs. Most of the houses that Gist designed in the 1950s and 60s were creative and modern variations on the suburban ranch prototype. He used forms that were hallmarks of the mid-century Modern ranch—low, horizontal roof lines, window walls, gable-end clerestory windows, carports, open floor plans, integrated patio walls and systematized construction (Figure 4). Large window walls were common for the north elevation of his houses to provide views of the Santa Catalina Mountains. Although carports were typical, garages were not unheard of. Most of these houses were built using burnt adobe for the walls and wood framing for the roofs. Gist would also employ unique details like decorative screens, concrete sills, and angled walls to provide additional interest.

In the 1940s and 50s, Gist would purchase a number of lots within a development and offer the lot and a custom-designed home to a prospective client. As a result, these neighborhoods have a cohesiveness of character, even though each house is unique. These neighborhoods included Broadmoor and Poet's Corner in the 1940s, Tucson Country Club, Tucson Foothills Estates, Leonora Annex, Harold Bell Wright and Wilshire

Heights in the 1950s. Gist had a number of these houses published in local newspapers, as well as in *Arizona Home* and *Sunset* magazines. This work garnered Gist a local following, and as a result, most of his later work involved larger custom homes on individual lots built for clients who sought him out. A significant number of Gist's houses have been modified, including many of his early houses and the houses he built in Tucson Country Club.

In 1955 he built a house for himself and his first wife at 5625 E. Burns St. in the Leonora Annex subdivision, a suburban subdivision in east Tucson. Gist built several houses in this subdivision in the late 1950s and early 60s. After a divorce, Gist designed and built the residence that is the subject of this nomination at 5626 E. Burns St. (directly across the street from the first house) for himself and his second wife. The Gists referred to this house as "Shangri-La." The Gists lived in this house until 1978.

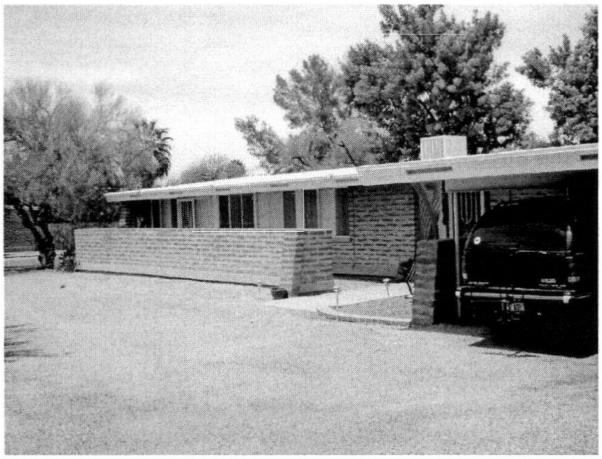

Figure 4: Sattinger Residence (Gist, 1958)

The formal organization of the houses he built for clients had little in common with the Gist Residence, other than the modern and regional character. One exception was the Basile Residence (1968) which was inspired in part by the Gist Residence and utilized battered concrete stemwalls as a base for the house.

The Gist Residence was one of the first Modern buildings in Tucson to express a structural system as a primary character-defining feature, and was an early example of a Modern house integrating a regional character into its essential design. It was also a unique variation on the Modern free plan.

Architecture of the Modern Movement in Tucson 1945-1975

According to the organization DOCOMOMO (Documentation and Conservation of the Modern Movement):

> the Modern Movement was an artistic and architectural movement that embodied the unique early 20th century notion that artistic works must look forward to the future without overt references to historical precedents. Modern design emphasized expression of functional, technical or spatial properties rather than reliance on decoration. Modern design was conscious of being modern: it purposefully expressed the principles of modern design.

The Modern Movement can find its roots in the Industrial Revolution of the late 19th and early 20th centuries, when tremendous advancements in engineering, materials, and construction techniques had a significant impact on design. New products, including steel, sheet glass, aluminum, and reinforced concrete allowed architects to envision the world in a whole new way.

In addition to changing technologies, new democratic institutions led to revolutionary ideas on how architecture should respond to the needs of the working class. Architectural problems were to be solved by rational thought rather than through pre-determined models; historical precedents were rejected as being associated with the tyrannies and aristocracies of the past. Neo-classical and other highly decorated styles were replaced with a reductive, utilitarian aesthetic where "form follows function" (Louis Sullivan) and "ornament is a crime" (Adolf Loos).

In Europe, population growth and a construction moratorium during World War I led to a tremendous post-war demand for low-cost housing. This provided the early modern architects an opportunity to implement their vision. Common architectural characteristics of the early European modernists were: simple, clean designs, the use of modern materials & technologies, an emphasis on geometric forms, asymmetrical compositions, functional planning, large expanses of windows, and an absence of ornamentation.

In Germany, architect Walter Gropius founded the Bauhaus in 1925, a school dedicated to modern design and the democratic collectivity of teamwork. The school became a training ground for young European architects and greatly influenced the shape of modern architecture worldwide. Another German architect, Ludwig Mies van der Rohe, developed an architectural vocabulary based on open planning, functional design, expression of structural materials and highly crafted details. Coining the expression, "less is more", Mies van der Rohe's work epitomized the "steel and glass" aesthetic most commonly associated with the Modern Movement.

In France, architect and artist Le Corbusier developed a philosophical and architectural vocabulary for his modern designs based on five points: piloti (a term coined by Le Corbusier to denote slender supports seen in a building where the principal floor is above an open ground level), a free plan, a free façade, a roof garden, and ribbon windows. His philosophy was less motivated by political or social issues and more by aesthetic possibilities. He envisioned buildings to be well-crafted "machines for living" reflecting the new machine age.

In the United States, Frank Lloyd Wright led an American version of the Modern Movement by using complex geometries, stark forms and asymmetrical compositions. In contrast to the Europeans, Wright used more traditional materials, was less controlled by function, and integrated more ornamentation into his work.

In the 1930s, political turmoil in Europe and the rise of Fascism led many of Europe's modernists to emigrate to the United States. The 1932 Museum of Modern Art's exhibition of "The International Style", curated by a young Phillip Johnson, had a significant role in disseminating the work of the European modernists to the United States. Gropius and Mies van der Rohe both became educators in American schools (Harvard and Illinois Institute of Technology, respectively) spawning a new generation of modernists in the U.S.

By the 1950s and 1960s, in an era of greater affluence, the Modern Movement shifted away from its early roots of "less is more" towards a broader exploration of form and structure. Greater experimentation and a more personal expression ensued. In this 'Expressionist' phase of the Modern Movement, "reduction and restraint were replaced by articulation and exuberance. Ornamentation began to gain acceptance if it was abstract and integral to the building. The result was greater variation and an expanded range of architectural aesthetic. Form was now less determined by function and utility, and more by aesthetic intention." (Evans and Jeffery, p.17)

Modern Architecture in Tucson
Prior to World War II, Tucson's architectural expression was defined by the revival of historical styles, and particularly those associated with a romantic image of the Southwest, e.g. Spanish Colonial, Mission, and Pueblo. Although Modernist tendencies were introduced prior to World War II by architects such as Henry Trost, Arthur Brown, and Richard Morse, it wasn't completely adopted in a town that embraced its image as "The Old Pueblo".

Tucson, like many cities in the Southwest, grew exponentially after World War II from a population of 35,000 in 1940 to 212,000 in 1960. Moreover, World War II created a local housing shortage and Tucson had few architects to satisfy the demands of its expansive growth. The arrival of modern architecture in Tucson during this post war boom can be attributed to three prolific architects: Arthur Brown, William Wilde, and Nicholas Sakellar. Their award-winning and nationally published works were responsible for attracting young graduates and professionals to the desert, creating subsequent generations of architects steeped in the principles of the Modern Movement.

Sub-Types of the Modern Movement
Within the Modern Movement, there were a number of different architectural expressions that reflected chronological phases of the movement. These variations were the result of experimentation with forms, materials and construction technologies as well as the concurrent social and cultural changes of the time. These expressions can be grouped to create sub-types within the Modern Movement.

Situated Modernism
Based on the integration of modern principles with specific contextual qualities, including local materials and vernacular traditions. This expression formed the roots for the later development of critical regionalism that is distinguished by a more mature blending of modern principles with regional characteristics of climate and site. In Tucson, this sub-type can most clearly be seen in the work of Henry Trost (Second Owl's Club - 1902), Josias Joesler (Joesler-Loerpabel House – 1936), Nicholas Sakellar (Diamos Residence, 1951) and Arthur Brown (Rosenberg Residence – 1947; Rose Elementary School – 1948, demolished; Tucson General Hospital – 1965, demolished 2004)

Utilitarian
Based in the reductionist principles of Austrian architect Adolf Loos, this sub-type stripped architecture of any unnecessary adornment or materiality; utility and cost efficiency were the guiding principles for design. In Tucson, this sub-type can most clearly be seen in the work of Arthur Brown (Cloverleaf House – 1942; University of Arizona Graham-Greenlee Residence Hall – 1954).

Planar
Based on Mies van der Rohe's Barcelona Pavilion (1929) and Wright's Fallingwater (1937), the intent was to define architectural form and space through the composition of roof and wall planes. In Tucson, this sub-type

can most clearly be seen in the work of Nicholas Sakellar (Wilmot Public Library – 1965) and William Wilde (College Shop – 1956, demolished 2001).

Sculptural Expressionist
Based on Wright's Guggehneim Museum (1959), Le Corbusier's Ronchamp Chapel (1955) and Saarinen's TWA Terminal (1962), this sub-type celebrated the liberation of architectural form from the constraints of box-like rectilinear forms by embracing curvilinear surfaces. In Tucson, this sub-type can most clearly be seen in the work of Scholer Sakellar and Fuller (Catalina High School – 1955), Arthur Brown (Hyperbolic Parabaloid Carport – 1958; McInnis House – 1959), and Charles Cox (Catalina Baptist Church – 1960).

Brutalist
Based on Paul Rudolph's Yale Art and Architecture Building (1962?) and Kallman McKinnell Wood's Boston City Hall (1968), this sub-type emphasized mass and scale to create bold and dramatic forms. In Tucson, this sub-type can most clearly be seen in the work of CNWC (Cherrybell Post Office, 1972; US Federal Building, 1974)

Structural Expressionist
Based on Mies van der Rohe's Seagram Building (1957) and IIT's Crown Hall (1955), as well as Frank Lloyd Wright's Taliesin West (1939) this sub-type used the building's expressed structure as an abstract form creating patterns that were integral to the building's overall aesthetic. In Tucson, this sub-type can most clearly be seen in the work of Nicholas Sakellar (Broadway Kelly Building – 1964), William Wilde (Supreme Cleaners – 1964), and more modestly in the work of Thomas Gist (Gist Residence, 1958).

Pattern Expressionist
Based on Mies van der Rohe's Seagram Building (1957) and LeCorbusier's Unite' d'Habitation (1952), this sub-type emphasized the patterns that resulted from the repetitive use of building elements, at various scales. In Tucson, this sub-type can most clearly be seen in the work of Thomas Stanley (Transamerica Tower – 1961), Nicholas Sakellar (Broadway Kelly Building – 1964) and Art Brown (AAA Offices, 1960; Tucson General Hospital 1965, demolished 2004).

Critical Regionalism
A later version of situated modernism based on a blending of modern principles with an appropriate application to the region, this sub-type was based on projects such as Frank Lloyd Wright's Taliesin West (1939), Marcel Breuer's Breuer Residence III (1951) and Charles Moore's Sea Ranch (1965). This sub-style may incorporate historical precedent (e.g. courtyard forms), but is more oriented toward climatic appropriateness and site integration. In Tucson, this sub-type can most clearly be seen in the work of Judith Chafee (Johnson House – 1974, Ramada House – 1975), John Howe (Mettler Dance Studio – 1963) and Thomas Gist (Gist Residence – 1958).

The Gist Residence is an early and unique example of the Structural Expessionist and Critical Regionalism sub-types of the Modern Movement. The house was one of the earliest examples of a modern designer expressing a building's structure for aesthetic intent, and integrating forms and materials that respond to the environmental and historical context of Tucson into a Modern building.

Structural Expression

The early European modernists looked upon structure as necessity: a means to a programmatic end. As a result, structure was often hidden behind walls of glass or plaster. Mies Van Der Rohe moved away from this orthodoxy after relocating to the United States in the 1930's. In his American work, Mies embraced the mass production of steel to create an aesthetic that was the beginnings of structural expressionism. At the IIT Campus beginning in 1939 (including Crown Hall, 1950-56), he exposed columns and beams on the exterior of the buildings; the character was defined by structure.

After World War II, other modern architects began to look to structure for inspiration. LeCorbusier used massive concrete pilotis to support large scale constructions, such as the Unite' d'Habitation. Italy's P.L. Nervi took a more flamboyant embrace of structure; his buildings flaunted the beauty of structural logic and engineering. And several Japanese architects created "superstructures:" dominating, over-scaled buildings that embraced pre-cast construction with articulated columns and beams for aesthetic effect.

Structural expressionism didn't really emerge in Tucson until the early 1960s. In 1963 William Wilde designed an addition for State Hardware that was a radical departure from Tucson architecture at the time. Wilde embraced the flexible nature of exposed, glue-laminated beam construction to create a spectacular, sculpted undulating roof.

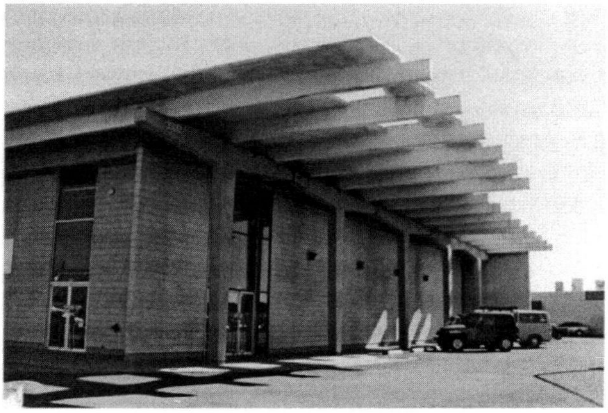

Figure 5: Supreme Cleaners (Wilde, 1964)

There were three significant structures all built in 1964; the most exuberant of these is Wilde's Supreme Cleaners. Again, Wilde embraced the idea of structure as form generator; the building is composed of pre-cast T-shaped columns, and T-shaped concrete roof beams, with an enclosure infill of CMU and glass. The masonry and glass are set back from the columns several feet, and the roof beams cantilever out dramatically beyond the columns Andover the parking lot; both moves accentuate the robust structure.

CNW's Asarco Corporate Office (1964) articulates structure by pulling the structural elements to the exterior of the building and recessing the enclosure systems behind. The round-posts and rectangular-beams are constructed of cast-in-place concrete.

A third significant building of 1964 is Sakellar's Broadway-Kelly Building. The building components, including columns and enclosure panels, are pre-cast. The verticality of the structural columns is articulated by the introduction of ribbed edges; this ribbed character is carried throughout the building's exterior expression.

Several other buildings in the 60s and early 70s by CNWC continued the emphasis on structure, including the Cherrybell Post Office (1972). Like CNW's earlier Asarco Building, the Post Office is defined by a traditional post and beam construction. The structure is again emphasized by recessing infill panels of glass and metal, but exaggerates the structure by greatly increasing the scale of the spans and structural components.

The exploration of structural expression came to a conclusion in the mid-1970s with Friedman/Jobusch's UA Main Library (1977). The library articulates structure by utilizing double posts, creating reveals between structural bays, and by differentiating the color between the primary cast-in-place structural concrete and the pre-cast concrete enclosure panels. Friedman/Jobusch used a two-way concrete slab for the floor structure of the upper floors and expressed it on the exterior façade.

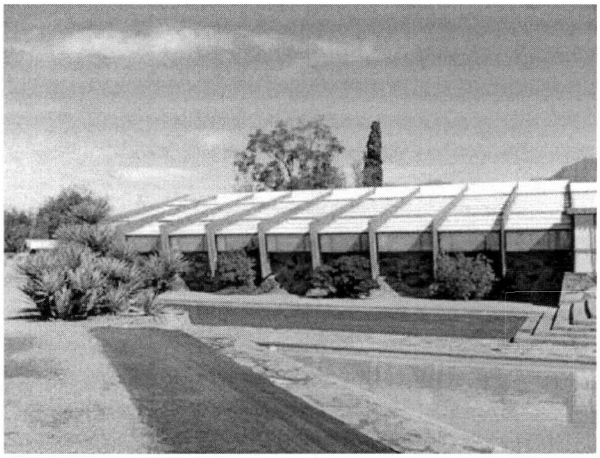
Figure 6: Taliesin West (Wright, 1939)

There are two significant Arizona precedents for the structural exhibitionism of the Gist Residence's screened patios. The first is Frank Lloyd Wright's Taliesin West (1939). The wood beams supporting the roof of Taliesin West's drafting studio are an icon of Modern design and one of Wright's best known works. The beams are exposed on the exterior of the building, rather than concealed by the roof deck. In the original construction, translucent fabric was stretched between these beams, providing substantial daylight into the drafting studio. After Wright's death, the canvas was replaced to provide better insulation from the exterior heat. The angled roof structure was unique when it was constructed and was the primary image of the facility.

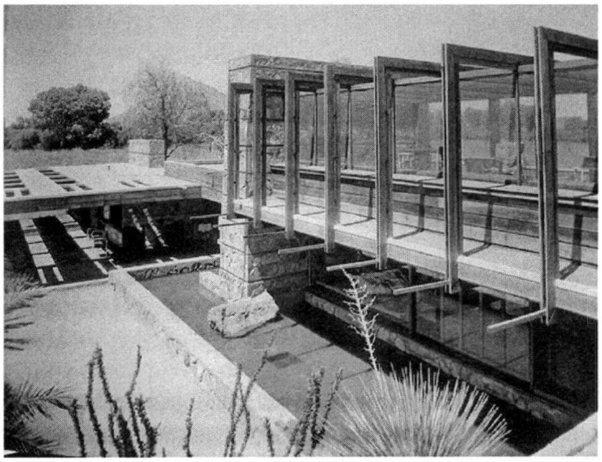
Figure 7: Upton Residence (Schweikher and Elting, 1950; demolished)

The second major precedent was the Upton Residence (Schweikher and Elting, 1950) in Scottsdale, Arizona. Designed by Paul Schweikher and Winston Elting for the president of an appliance manufacturer, the Upton Residence drew significant inspiration from Taliesin West, though neither architect had been a student of Wright. The walls were constructed using a similar technique to Taliesin's concrete and stone walls, and the roof structure was also expressed in a way that reflected Taliesin West. One distinction was the second story screened porch. The screens were located to the interior of the structure, revealing the pattern of the rectangular wood framing as the primary character of the porch and of the entire residence. The image of the repetitive post and beam structure for a screened patio is strikingly similar to the

Gist Residence's north elevation. This house was well publicized nationally, in both architectural and popular publications; it is unknown however, whether Gist knew of this house or not. The Upton Residence has since been demolished.

In Tucson, the Gist Residence is one of the earliest examples of structural expressionism and pre-dates the emergence of structural expressionism in commercial architecture by nearly 5 years. Other early precedents include: Carpet Giant (5051 E. Speedway; Friedman/Jobusch, 1958) which expressed the end of a series of barrel vaults; and the Arizona Bank (902 N. Stone; Friedman/Jobusch, 1961) which utilized a structural steel framework to support an exterior pedestrian portico.

Critical Regionalism

The early European modernists held that the tenets of Modern architecture were broadly if not universally applicable, and untethered by history or context. In addition, the embrace of modern technologies and materials was a de facto rejection of traditional materials. In the US, however, there were several national and regional developments within Modern architecture that were leading toward a regional aesthetic. Frank Lloyd Wright adopted the broad sweeps of the mid-western landscapes as inspiration for his Prarie-style horizontality. On the east coast in the late 40's and 50's, Marcel Breuer was incorporating stone and wood into modern houses situated in natural settings. Edward Larrabee Barnes was incorporating abstract vernacular forms and materials into his New England houses as well. And in California, architects like Harwell Hamilton Harris were creating sleek modern designs in natural materials like rubble stone and wood. These were all attempts to contextualize Modern architecture.

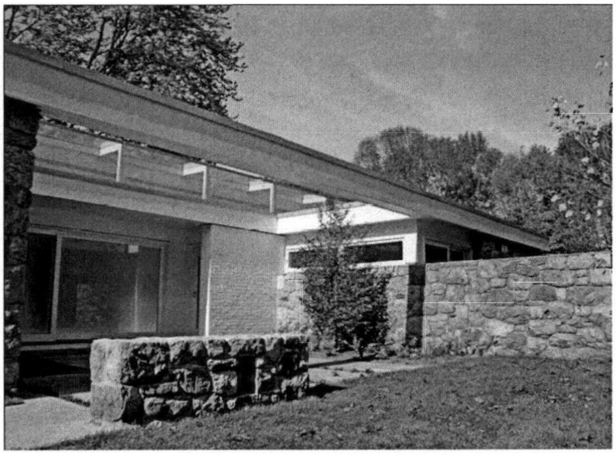
Figure 8: Breuer Residence III (Breuer, 1951)

In the desert southwest, the arrival of Frank Lloyd Wright in the late 1930's had a significant impact on architecture. Wright's organic philosophy led to the development of Taliesin West, a sprawling compound of concrete, native stone and wood in the desert. The intent was to integrate the structures into the landscape. The school at Taliesin West became a destination for students of architecture, and therefore had a significant impact on the development of design in the region.

Richard Neutra used stone to integrate the sleek Kaufman Residence (Palm Springs, California, 1947) into the rugged desert context, although the ashlar coursing of the stone was a more traditional application. Rubble stone was also widely used in southern California in the 1940's and 50's for Modern houses.

Another significant development in Modern architecture in Arizona occurred in 1957 with the completion of the Chapel of the Holy Cross in Sedona. Designed by Anshen and Allen of California (along with the original owner, Marguerite Staude), the building is a testament to the complementary possibilities of colored concrete with the earthen landscapes of the desert. The building is strikingly modern—a bold, dynamic form, with clean lines and no ornamentation. But the design also sought to fit into the site and context; the exposed aggregate colored concrete reflected the deep red hues and rugged surface of the Sedona rock, and the building had been carved into the rock rather than imposed upon it. The building became a part of the site.

In the 1960's, an unease with the severity of international modern design became more prominent. A shift was taking place towards an architecture that was, according to its proponents, more human. Robert Venturi's *Complexity and Contradiction in Architecture* was a significant event in this shift. Venturi sought a more meaningful architecture, and suggested several methods of achieving this. One of these was to look to context. This approach was epitomized by Charles Moore in northern California with Sea Ranch (1965), a sprawling condominium complex on a windswept cliff overlooking the Pacific Ocean. Sea Ranch in many ways was a modern building, but the building was also a direct response to the site. The abstraction of vernacular forms and materials (reflecting the wood barns of the region), the orientation of the building to consider climate conditions, and the attempt to integrate with the site rather than dominate it were all significant shifts in Modern architecture.

There were several early precedents in Tucson for a regional aesthetic. Ironically, one of the earliest of these was made by an architect out of Los Angeles; Ragnar Qvale Associates incorporated native stone into the design for the Paulin Automotive Showroom (2121 e. Broadway) in 1957 (demolished 2007). The massive walls are used as a foil or backdrop for the sleek modern glass boxes and planar roofs.

In 1963 John Howe, a former student of Frank Lloyd Wright, designed the Mettler Dance Studio at Ft. Lowell and Cherry Ave. The building clearly reflects Wright's influence in its relationship to the desert. Like Taliesin West, the dance studio does not attempt to dominate the site, but rather attempts to nestle into the landscape; the existing desert is left undisturbed, and earth berms surround portions of the building. The building is an aggregation of forms, which breaks down the overall scale of the building. Perhaps more importantly, the aggregation of forms creates a reciprocity between building and landscape that allows the desert to grow integrally with the building; the edge between landscape and building is blurred. The most striking departure from other modern buildings, however, is the use of materials and colors to blend with the landscape. The concrete block is colored to replicate the colors in the earth, and the gray-green trim is almost identical to the color of the desert plants.

Another precedent was the Tucson International Airport, also built in 1963 by Terry Atkinson (modified). TIA also used construction materials that reflected the desert, namely desert granite for the walls and earth-toned colored concrete. Atkinson's stone reflected Wright's work but attempted to achieve a cleaner appearance with tight grout joints and true masonry construction.

CNW took another approach to regional design when they incorporated copper into the Asarco Corporate Offices (1964). Asarco's primary business was mining copper, but copper was also a primary contributor to Tucson's financial and cultural resources. Thus copper was a regional material in its cultural connotations, and its' color complemented the earth tones of the desert. This was followed in later years by other copper buildings, most notably McKale Center (Place and Place, 1973) on the UA campus.

One other early contributor to a regional Modern architecture in Tucson is less obvious, but perhaps equally important. For years, Art Brown had been challenging convention by designing buildings that responded to the severe desert climate. Prior to the introduction of active cooling systems in the 1930s, building design had been severely limited by the severity of the climate. Historically, vernacular buildings responded by utilizing massive walls and minimizing window openings. Modern architecture's emphasis on large windows and lightweight construction, however, posed a difficult problem; and the new active cooling systems were not equipped to counter the full brunt of the desert heat to create comfortable environments. This required architects to devise innovative responses to the severe sunlight and accompanying heat gain. In the modern period it was rarely the primary determinant of form, but it had significant impact nonetheless.

Beginning in the late 1940s, Brown was applying solar strategies and devices that would passively heat and cool his buildings. His efforts included structures such as trombe' walls (Rosenburg Residence, 1946), fixed and moveable shades (Ball/Paylore Residence, 1952), and simple strategies such as thermal mass and building orientation (Graham-Greenlee Hall, 1954). While his architecture did not appear to be regional in materials or color, his work was providing the early skeleton framework for the forms of buildings to come. Brown's efforts were well ahead of national trends to develop energy savings in modern building design.

After the early experiments by Brown, Howe, Atkinson, CNW and Qvale, the onset of a regional modern architecture on a wider scale seems to occur around 1968. Materials and colors used in modern design began to reflect the desert context, and building forms tended to emphasize the heavy mass of concrete or masonry walls. And as energy costs began to rise in the late 1960s, architects began to more consciously examine and respond to climate conditions.

Architects such as Bob Swaim (Orchard River Apartments, 1972) used concrete masonry as a regional material. Orchard River's 4x8x16 slump block approximated the size and shape of adobe, and the stark gray block responded to the muted colors of the desert.

John Morrison of CNWC made a significant contribution to regional modern architecture with his designs for the Tucson Music Hall and Little Theater (1971). The complex of buildings utilizes a split-faced colored concrete block that reflects the color and texture of the Sonoran Desert.

In 1973, Caudill Rowlitt Scott of Texas designed the Pima Community College Campus in collaboration with several local firms. The building is brutal in its character, but also regional. The massive, earth-colored concrete walls respond to the earthen tones and rugged massive forms of the surrounding desert. CNWC's Federal Building (1974) utilized pre-cast exposed aggregate colored concrete for a similar effect.

The RGA Building, by John Morrison of CNWC (1974), utilized a traditional southwest building form to address the severity of the desert—the courtyard. The 2-story high courtyard walls provide significant shade for the courtyard and the building, thereby creating a much more habitable interior and exterior environment.

In the early 70's, Judith Chafee began a series of regional modern houses that received national attention. Chafee utilized modern materials such as concrete and concrete block to achieve a rugged mass appropriate for the desert. The houses are sensitive to site and context; the buildings are rugged but delicately situated on the site, often responding to the topography. The houses also play off the contrast created by the sharp light and heavy shadows of the desert. The primary color of these houses was typically gray, which reflected the muted colors of the desert.

The shade structure of Chafee's Ramada House (1975) was a unique and innovative response to the desert sun. A wood trellis hovers above the building, shading the house in the summer months, while in the winter the low angle of the sun projects beneath the ramada to provide solar heating. The lattice appears to be a modern interpretation of Native-American ocotillo shade structures, while the irregular house below was constructed of mortar-washed slump block that approximated adobe. Chafee also utilized passive solar design at the Blackwell House (1979; demolished). The heavy thermal mass of concrete block walls and concrete floors, north-south orientation, deeply shaded openings and an innovative solar flue all contributed to making the house more habitable and energy efficient.

Burnt Adobe

Adobe construction is one of the oldest construction techniques in the southwest and was used by Native Americans and European settlers. It was the dominant construction material in Tucson until the advent of rail access in the late 19th century provided significant alternatives. Even in the 20th century, adobe was one of the primary building materials in the southwest.

In contrast to traditional sun-dried adobe, burnt adobe is a fired adobe that acquires additional material properties as a result of the application of firing. These properties include: reduced moisture infiltration, greater cohesive stability and ease of handling. The aesthetic appearance is similar in size and shape to traditional adobe, but the color is usually distinct; most of the burnt adobe used in Tucson was brick red or rust orange. Although generally perceived as a 20th century material, the practice of firing adobe to improve quality dates to some of the earliest structures in southern Arizona, including the 18th century Mission at San Xavier del Bac.

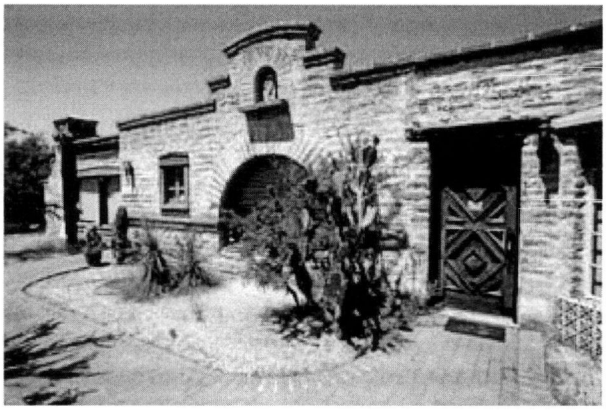

Figure 9: Joesler-designed building featuring burnt adobe

Burnt adobe as an exposed material is unique to Tucson in the Modern period, largely because of the city's proximity to two major production centers in northern Mexico: Sasabe and Querobabi. Burnt adobe was uncommon in the U.S. beyond southern Arizona because transportation costs likely priced the material out of markets like Phoenix and Las Cruces (though you can find the occasional burnt adobe home in both of these locations). In addition, local production of adobe was far more expensive than in Mexico, as a result of the disparity in labor costs and fuel costs to fire the kilns (wood was used to fire the Mexican kilns, and vast landscapes were deforested to keep the kilns fueled). Burnt adobe had been available early in the 20th century, and was used in custom homes and some commercial buildings; but it was generally perceived simply as an upgrade to standard adobe construction because it was less prone to water damage and could be used with conventional mortars. As a result, like traditional adobe, it was usually covered with stucco. The work of Josias Joesler was an exception; in the late 1920s and1930s he utilized burnt adobe for many high end custom homes in the Catalina Foothills Estates just north of Tucson. Joesler usually used a light mortar wash over the adobe to give these houses a rustic character. It wasn't until after World War II that burnt adobe became a popular exposed finish material. Local homebuilders used it as a less expensive alternative to brick. Adobe construction cost less because it was produced in Mexico, and because the larger size required less on-site labor. The color was similar to brick, providing homebuyers a material that was familiar but also had a distinctive southwestern character. It was the perfect construction material to market to the influx of homebuyers coming from the east. The material also provided better resistance to the desert heat than brick or concrete block. Burnt adobe became the standard wall construction material for mid-priced tract housing in the mid-1950s, and continued to dominate the market until the late 1960s when slump block construction appeared on the tract housing horizon.

Burnt adobe was also used for high-end Modern custom homes beginning in the 1950s, including the Diamos Residence (Sholer Sakellar Fuller, 1951), the Clothier Residence II (Arthur Brown, 1957), the Kolins Residence (James Gresham, 1961) and the Cox Residence (Charles Cox, 1963). Most of Tom Gist's custom residences in the 1950s and 60s were also built with burnt adobe.

The bulk of burnt adobe construction in the 1950s and 60s used the redder Querobabi adobes; this material tended to be more stable and cohesive, and the adobes could be cut using a tile saw. The more orange Sasabe material tended to erode much more quickly, and was far less workable. Variation in the color and quality of the adobes is a reflection of the clay that was mined to produce the blocks and the fuel that was used to fire the kilns.

In the 1970s, as Tucson homebuilders shifted to wood frame construction to reduce costs, the masonry industry shrunk dramatically. The Querobabi plant eventually closed for good in the early 1980s. Some burnt adobe is still imported from Sasabe, though it is used primarily for additions and repairs to existing houses.

More recent adobe construction has reverted to the more traditional sun-dried adobe, with the inclusion of stabilizers (cement or asphaltic) to protect the adobe from long term water damage. This material is now almost exclusively used for high-end custom homes.

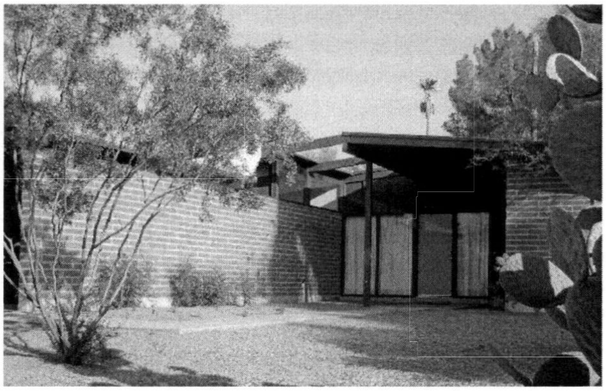

Figure 10: 1960s mid-priced tract housing in Tucson

In a sense, burnt adobe was a modern material: it was developed to address certain deficiencies with traditional adobe and other wall systems; it was new, and it became synonymous with modern housing in Tucson; but it was distinct to southern Arizona, and specifically Tucson.

Exposed Aggregate Concrete

The use of exposed aggregate concrete began as artists, architects and engineers experimented with concrete during the Modern period. John J. Earley is largely credited for developing and refining exposed aggregate concrete in the early 20th Century and his work at Meridian Hill Park in Washington D.C. beginning in 1915 is considered by many to be the first example of exposed aggregate concrete construction. Earley:

> developed the technique of mixing the aggregate in the concrete and scrubbing the surface to produce a natural-looking pebble finish. Earley called the result "architectural concrete", and it was used with great success for the walls, balustrades, benches, urns, and obelisks of Meridian Hill Park. (http://www.nps.gov/mehi/historyculture/jearley.htm)

The use of exposed aggregate on horizontal surfaces grew as architects searched for visual and textural interest for concrete paving. It was also likely an attempt to resolve two functional problems; first, troweled concrete could pose a slip hazard when wet, and second, the surface of concrete paving tended to erode over time (revealing the aggregate in the concrete), especially in climates with significant precipitation. Using exposed aggregate as a finish material addressed both issues. The exposed aggregate appearance could be achieved be either removing the cream layer of concrete that covered the aggregate that was contained within the concrete mix, or the aggregates could be added to the concrete surface before the concrete had fully set. A wide variation of appearances could be produced, depending on the size, shape, color and density of the aggregates. A brief review suggests that exposed aggregate paving surfaces became more common in the early 1950s. Aggregate sizes tended to be small, ranging from pea gravel to 2" diameter river stones.

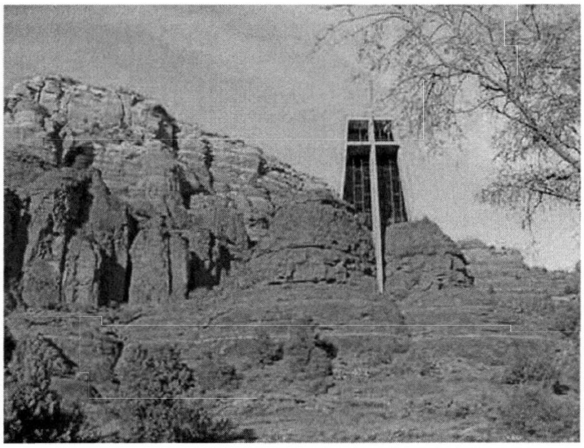

Figure 11: Chapel of the Holy Cross (Anshen and Allen, 1957)

In Arizona, the integration of exposed aggregate concrete for vertical surfaces likely began with Frank Lloyd Wright's Taliesin West in the late 1930s. Wright used large boulders from the construction site and placed them into wood forms, and then poured concrete around the boulders. The flat surfaces of the boulders were aligned with the face of the forms, so that the rock was widely exposed on the surface. Wright was attempting to integrate the building into the landscape by utilizing materials from the building site. The appearance was significantly different than conventional exposed aggregate concrete, but the concept was the same. Some of Wright's students and other architects copied this technique for other works in the southwest.

Another significant use of exposed aggregate was the Chapel of the Holy Cross (1957) in Sedona, Arizona. The designers (Anshen and Allen of California along with the original owner, Marguerite Staude) utilized colored concrete and small exposed aggregates to reflect the rugged and colorful rock formations of the Sedona area. The building was widely published and received a national AIA award.

In other parts of the country, exposed aggregate was more about aesthetic intent and was not intended as a response to the environmental context. But in the desert southwest, the use of aggregates to modify concrete was clearly intended by some, including Wright and Anshen and Allen, as a response to the surface topography of the desert.

In the 1950s exposed aggregate with small stones began to become common for vertical surfaces. In Tucson, exposed aggregate was often used to create a pedestal base for modern buildings. The pedestal was a technique Modern architects used to address irregular contours on a site. The pedestal created a base or platform for the building form to be placed, and eliminated the need for the building form to conform with the site topography. Tucson architects used exposed aggregate almost exclusively for the pedestal. The irregular surface and color did not show wear or dirt as smooth concrete would have. Exposed aggregate pedestals can be found at the Tucson Clinic (Scholer Sakellar and Fuller, 1953), Temple E-Manuel (Friedman Jobusch, 1960) and the branch office of the Valley National Bank at 3033 e. Broadway (Friedman Jobusch, 1971).

The use of exposed aggregate evolved in the 1960s to include pre-cast concrete construction. The controlled production of pre-cast wall panels allowed for more variation in aggregate colors, densities and finishes. The aggregates on vertical surfaces had been limited to materials suitable for the concrete mix; but pre-cast construction allowed vertical wall panels to be cast horizontally, allowing for the application of aggregates during the curing process. In some cases the concrete was completely obscured by the aggregate topping. The architects Friedman and Jobusch used this technique on several buildings, including the Arizona Materials Laboratory (1966) and the University of Arizona Main Library (1977). William Wilde also used pre-cast panels on the Tucson Police Department Headquarters (1974).

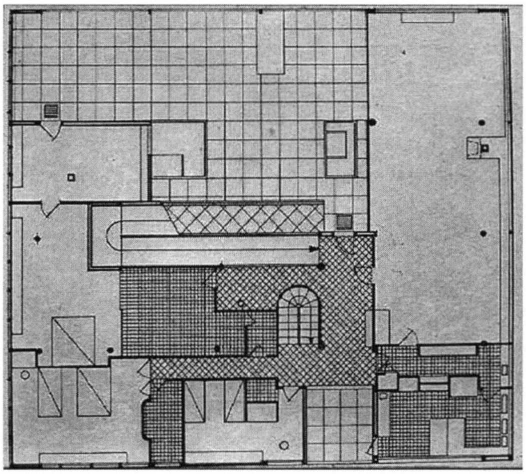
Figure 12: Villa Savoye, plan (LeCorbusier, 1929)

Exposed aggregate construction lost favor as concrete construction costs continued to rise and as Modern architecture lost favor in the 1980s.

Modern Plan

Although Wright's influence can be seen in the structural expression and exposed aggregate concrete, the overall building form and planning are more directly related to the international phase of Modern architecture as led by European architects such as LeCorbusier. The free plan, one of LeCorbusier's 5 pillars of Modern design, allowed great flexibility of space planning and great continuity between spaces. This marked a departure from traditional housing where rooms were clearly subdivided into formal arrangements. LeCorbusier's own Villa Savoye (1929), one of the icons of the Modern Movement, though distinct in form and materials, employs a strikingly similar formal diagram to the Gist Residence: a rectangular container of clear and conventional geometry with a flexible plan contained within the rectangular form that has an irregular layout of both interior and exterior space. Gist accentuated the free plan of his house by eliminating all doors between rooms on the interior. The screened patio concept allowed him to take the free plan even farther, with 8 pairs of French doors that can be left in the open position, providing uninterrupted flow between interior and exterior. The large window walls blur the distinction between interior and exterior space. This design captures the promise of indoor-outdoor living in the desert southwest perhaps unlike any other home in Tucson.

***The Gist Residence* is eligible under Criterion C as an early and unique example of the Structural Expressionist and Regionalist sub-types of the Modern Movement. It is also eligible as a unique example of the Modern free plan.**

INTEGRITY

design

The Gist Residence and its character-defining features demonstrate exceptional integrity, though there have been a few modifications. The most significant modification has been the conversion and expansion of the original garage into a master bedroom suite, and the addition of 2 garages at the south end of the property. The screen wall that separated the original garage from the house has been changed to a solid enclosure of glass and metal. In addition, the original wood structure supporting the screens for the three screened patios have been rebuilt and sheathed with rusted steel. The rusted steel replicates the color and irregularity of a medium-toned wood and does not detract from the original intent. The original screens have also been replaced.

setting

The Gist Residence is located in the Leonora Annex subdivision, a suburban residential neighborhood. The abundance of natural desert vegetation, informal site planning and lack of sidewalks provide a more rural feel to the neighborhood. This informality and natural desert setting was perceived as an amenity by some and was a primary feature of many of Tucson's premier neighborhoods, including Colonia Solana, Harold Bell Wright and the Catalina Foothills Estates. The house's north elevation faces Burns Street, a residential cul-de-sac. The house has extensive natural desert vegetation along both streets, more so than most houses in the neighborhood. Most of the houses are a variation on the suburban ranch house, with long and low gabled roofs. Most of the houses are constructed of burnt adobe or brick. The Gist Residence is distinct in form and site vegetation from most of its neighbors.

materials

The primary exterior materials—exposed aggregate concrete, burnt adobe, glass and wood—have not been modified except for the wood structure as described above. The burnt adobe does demonstrate some wear and erosion in the southwest patio. The interior of the original house is in exceptional condition.

workmanship

The unique wood details on the doors, in the closet and bath, on the ceilings and related to the screened patio structure demonstrate a quality of workmanship that was an unusual contrast to the mass production of the Modern period. On the other hand, the lack of workmanship and the resulting irregularity reinforced the rugged nature of the exposed aggregate concrete walls and the building's connection to the desert context.

feeling

The building feels "dated" or wedded to its time period, in part because the burnt adobe is unrelated to more contemporary construction and because the interior angular wood motif is rare in more contemporary buildings. However, the expressed roof structure and extensive use of concrete and glass give the house a more contemporary feel.

None of the modifications described above constitutes a compromise to the overall integrity of the building's character-defining features.

10. Geographical Data

Acreage of Property Less than one acre
(Do not include previously listed resource acreage)

UTM References
(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	12	512040	3565280	3			
2				4			

Verbal Boundary Description (describe the boundaries of the property)
The entirety of Pima County Tax Assessor's parcel number 127-12-096A. Nominated property is located on the *Tucson USGS Map* in Section 12, Township 14S, Range 14E of the Gila and Salt River Meridian, Pima County Arizona. The boundary of the nomination is shown on the attached site map.

Boundary Justification (explain why the boundaries were selected)
The nominated property is defined by the legally recorded boundary lines of the parcel.

11. Form Prepared By

name/title **Chris Evans**

organization **Chris Evans, Architect** date **1 June 2009**

street & number **3220 E. Terra Alta Blvd. #9** telephone **(520) 319-8835**

city or town **Tucson** **AZ** zip code **85716**

e-mail evansarch@hotmail.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

  A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**

- **Additional items:** (Check with the SHPO or FPO for any additional items)

MAJOR BIBLIOGRAPHIC REFERENCE

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Obituary, Thomas Gist, *Tucson Citizen* (online archive); September 21, 2000, p. 3C

Obituary, Thomas Gist, *Arizona Daily Star* (online archive); September 22, 2000, p. B2

Property Record Card for 12712096A, Pima County Assessor website; http://www.asr.pima.gov/prc/127/12096A.TIF; April 2009.

Note: Additional background information was obtained from the Thomas B. Gist archives, currently housed by Mrs. Tish Gist and maintained by the University of Arizona, Arizona Architectural Archives.

Photographs:

Submit clear and descriptive black and white photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: GIST RESIDENCE

City or Vicinity: TUCSON

County: PIMA **State:** ARIZONA

Photographer: CHRIS EVANS and R. BROOKS JEFFERY

Date Photographed: MAY 2009

Description of Photograph(s) and number:

1 of 11. View of property from the intersection of Burns Street and Leonora Avenue.
2 of 11. View of entrance to property from Burns Street.
3 of 11. View of northwest corner of house showing concrete base, structural angles and screens.
4 of 11. View of entry; master bath addition is visible on the right.
5 of 11. View of entry showing burnt adobe, exposed aggregate concrete and wood fascias.
6 of 11. View of north screened patio, looking east.
7 of 11. View of north patio from interior.
8 of 11. Example of angular design motif.
9 of 11. View of Great Room.
10 of 11. View of remodeled wall between southwest screened patio and master bedroom (former garage).
11 of 11. View of property from driveway.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, PO Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

NPS Form 10-900-a (Rev. 01/2009) OMB No. 1024-0018 (Expires 5/31/2012)

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number _____ Page_____

Name of Property

County and State

Name of multiple property listing (if applicable)

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 09000960

Property Name: Gist Residence

County: Pima State: Arizona

Multiple Name:

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

Linda McClelland
Signature of the Keeper

December 4, 2009
Date of Action

Amended Items in Nomination:

Section 5: Classification

Two noncontributing buildings are, hereby, entered under the Number of Resources to correspond to the two nonhistoric garages described in the narrative for Section 7.

The Arizona Historic Preservation Office was notified of this amendment.

DISTRIBUTION:
National Register property file
Nominating Authority (without nomination attachment)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Gist Residence

MULTIPLE NAME:

STATE & COUNTY: ARIZONA, Pima

DATE RECEIVED:	10/23/09	DATE OF PENDING LIST:	11/10/09
DATE OF 16TH DAY:	11/25/09	DATE OF 45TH DAY:	12/07/09
DATE OF WEEKLY LIST:			

REFERENCE NUMBER: 09000960

REASONS FOR REVIEW:

APPEAL:	N	DATA PROBLEM:	N	LANDSCAPE:	N	LESS THAN 50 YEARS:	N
OTHER:	N	PDIL:	N	PERIOD:	N	PROGRAM UNAPPROVED:	N
REQUEST:	N	SAMPLE:	N	SLR DRAFT:	Y	NATIONAL:	N

COMMENT WAIVER: N

___ACCEPT ___RETURN ___REJECT ______________DATE

ABSTRACT/SUMMARY COMMENTS:

Built in 1958 by architect Thomas B. Gist for himself, this residence is locally significant as a unique and early example of what the Architecture of the Modern Movement in Tuson (1945-1975) context describes as Structural Expressionism and Critical Regionalism. The original garage has been converted to a master bedroom and two non-historic garages have been built on the property. Otherwise residence has strong integrity. It is distinctive for its use of modern materials, particularly aggregate concrete and burnt adobe.

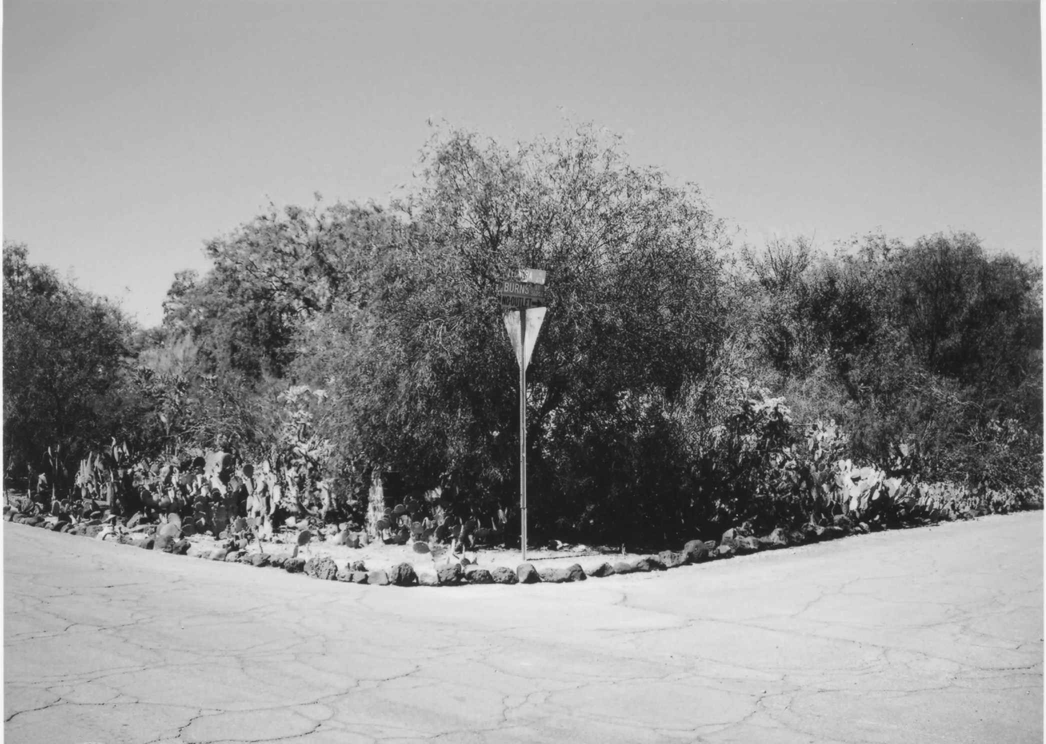
RECOM./CRITERIA Accept C

REVIEWER LMcClelland DISCIPLINE History

TELEPHONE ____________ DATE 12-4-09

DOCUMENTATION see attached comments Y/N see attached SLR [✓ Y]/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.


LEONORA
BURNS ST
3600 E
NO OUTLET

Gist Residence
Pima County
Arizona
photo #1

00874232, AZ_Pima_GistResidence_0001_001,

Photographic Works Tucson, AZ

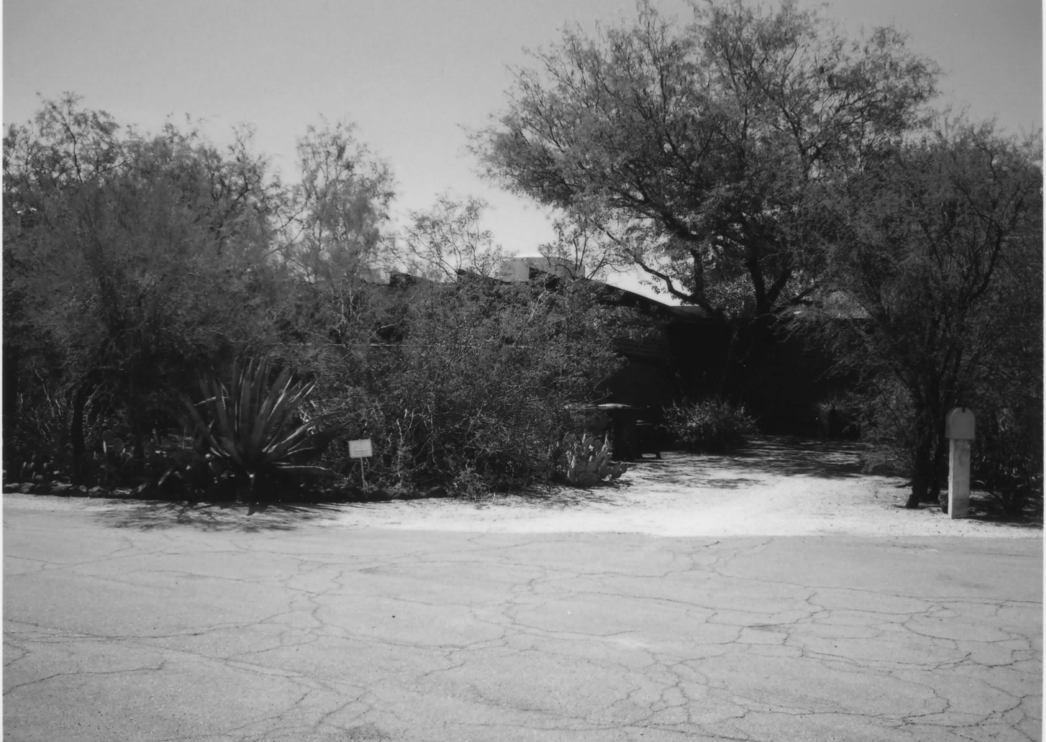
1 OF

1 OF 11

1 OF 11

1 OF 11

Fujicolor Crystal Archive Paper FUJIFILM



Gist Residence
Pima County
Arizona

Photo #2

08742332, AZ_Pima_GistResidence_0872_002,

Photographic Works Tucson, AZ

2 of 11

Fujicolor Crystal Archive FUJIFILM

Gist Residence
Pima County
Arizona

Photo #3

08742232, AZ_Pima_GistResidence_0003_003,

Photographic Works Tucson, AZ

3 of 11

Fujicolor Crystal Archive Paper FUJIFILM

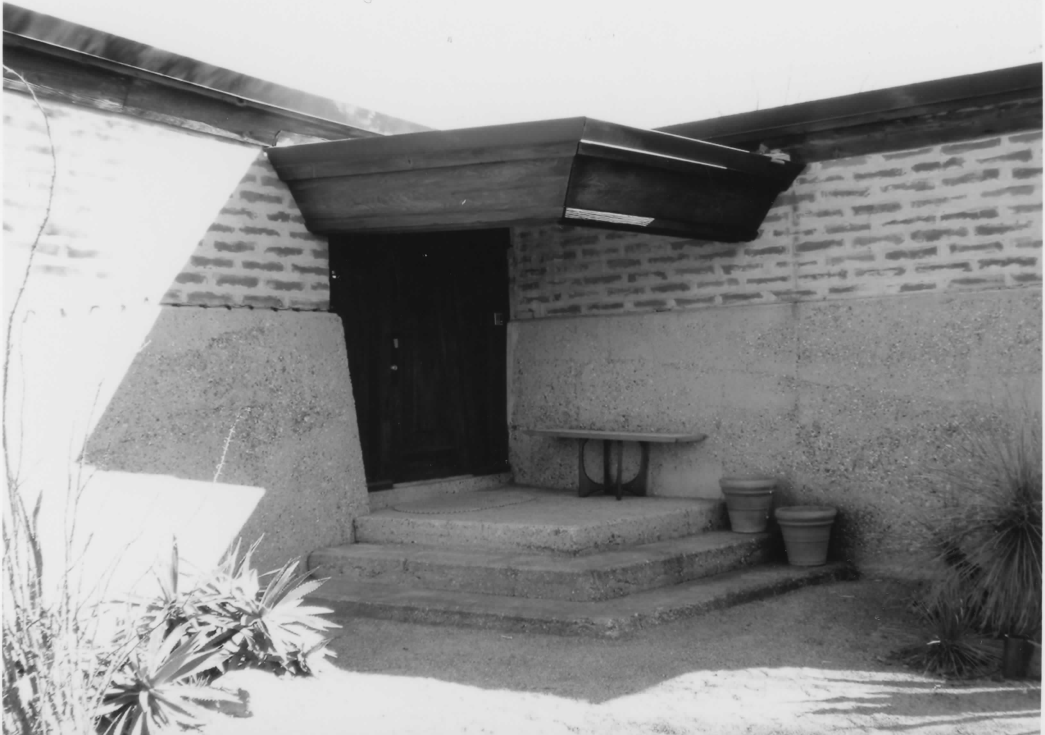
Gist Residence
Pima County
Arizona
Photo #4

08742232. AZ_Pima_GistResidence_0004_004.

Photographic Works Tucson, AZ

4 of 11

FUJIFILM Fujicolor Crystal Archive



Gist Residence
Pima County
Arizona
photo #5

0874232, AZ_Pima_GistResidence_0005_005,

Photographic Works Tucson, AZ

5 of 11

Fujicolor Crystal Archive Paper
FUJIFILM

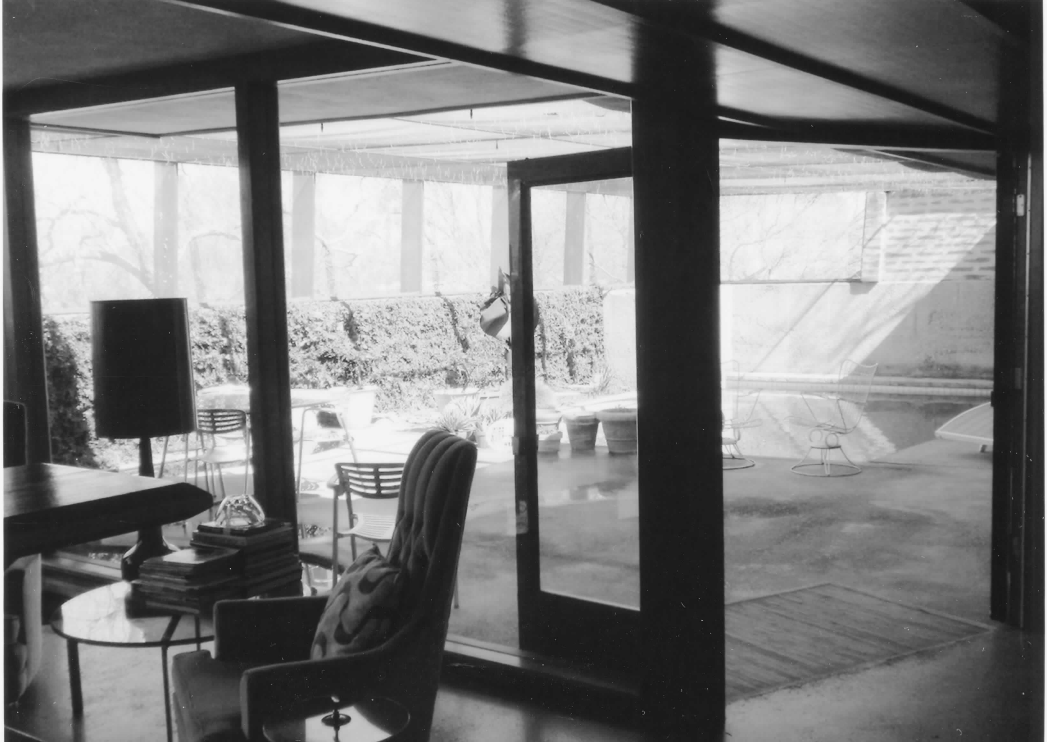
Gist Residence
Pima County
Arizona

Photo #6

08742232, AZ_Pima_GistResidence_0006_006,

Photographic Works Tucson, AZ

6 of 11



Gist Residence
Pima County
Arizona

Photo #7

08742232, AZ_Pima_GistResidence_0007_007,

Photographic Works Tucson, AZ

7 of 11

Fujicolor Crystal Archive Paper FUJIFILM

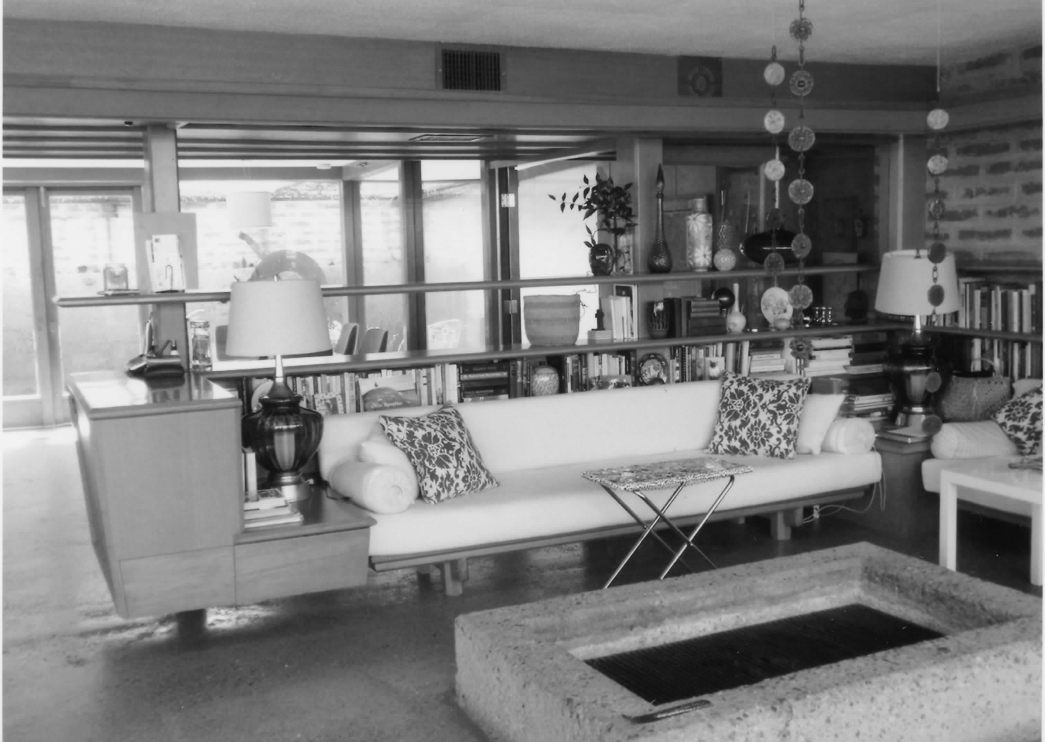
Gist Residence
Pima County
Arizona
Photo #8

08742232, AZ_Pima_GistResidence_0008_008,

Photographic Works Tucson, AZ

8 of 11

Fujicolor Crystal Archive Paper FUJIFILM



Gist Residence
Pima County
Arizona
Photo #9

08742232, AZ_Pima_GistResidence_0009_009.

Photographic Works Tucson, AZ

9 of 11

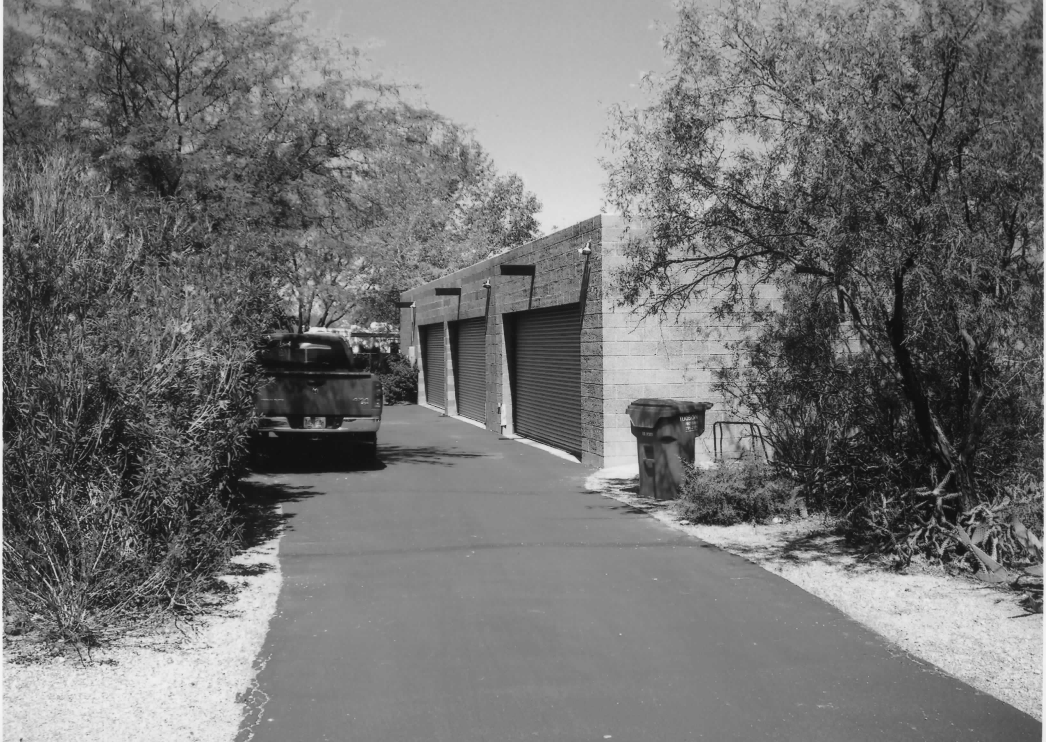
Fujicolor Crystal Archive Paper FUJIFILM

Gist Residence
Pima County
Arizona
Photo #10

08742232, AZ_Pima_GistResidence_0010_010,

Photographic Works Tucson, AZ

10 of 11


TUCSON

Gist Residence
Pima County
Arizona
Photo #11

08742232, AZ_Pima_GistResidence_0011_011.

Photographic Works Tucson, AZ

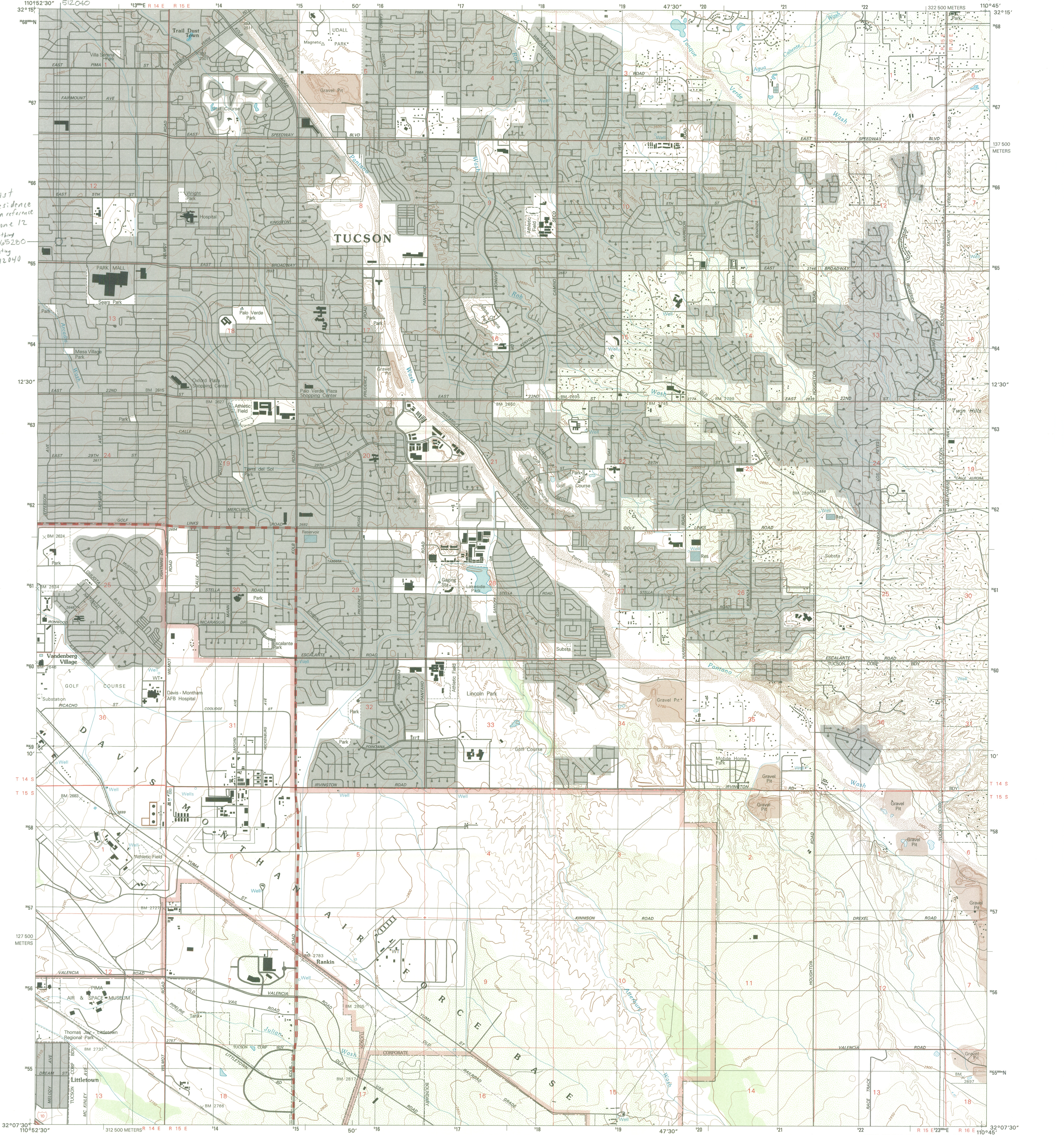
11 of 11

U.S. DEPARTMENT OF THE INTERIOR
U.S. GEOLOGICAL SURVEY

TUCSON EAST QUADRANGLE
ARIZONA - PIMA CO.
7.5-MINUTE SERIES (TOPOGRAPHIC)

512040

Gist
Residence
UTM reference
Zone 12
Northing
3565280
Easting
512040


110°52′30″
32°15′
$^{5}13^{000m}$E
R 14 E
R 15 E
514
515
50′
516
517
518
519
47′30″
520
521
522
322 500 METERS
110°45′
32°15′
$^{35}68^{000m}$N
3567
3566
3565
3564
12′30″
3563
3562
3561
3560
3559
10′
T 14 S
T 15 S
3558
3557
127 500 METERS
3556
$^{35}55^{000m}$N
137 500 METERS
Trail Dust Town
UDALL PARK
Magnetic
Villa Serena Park
Gravel Pit
Golf Course
Wright Park
Hospital
TUCSON
PARK MALL
Sears Park
Palo Verde Park
Mesa Village Park
Oxford Plaza Shopping Center
Palo Verde Plaza Shopping Center
Athletic Field
Tierra del Sol Park
Twin Hills
Reservoir
Gaging Sta
Lakeside Park
Escalante Park
Vandenberg Village
GOLF COURSE
Davis - Monthan AFB Hospital
Substation
Lincoln Park
Mobile Home Park
DAVIS MONTHAN AIR FORCE BASE
Rankin
PIMA AIR & SPACE MUSEUM
Thomas Jay - Littletown Regional Park
Littletown
Pantano Wash
Tanque Verde Wash
Agua Caliente Wash
Atterbury Wash
Julian Wash
EAST SPEEDWAY BLVD
BROADWAY
22ND ST
GOLF LINKS ROAD
ESCALANTE ROAD
IRVINGTON ROAD
VALENCIA ROAD
KINNISON ROAD
DREXEL ROAD
WILMOT ROAD
KOLB ROAD
HOUGHTON ROAD
OLD SPANISH TRAIL
RACE TRACK
110°52′30″
32°07′30″
312 500 METERS
R 14 E
R 15 E
R 16 E
$^{5}23^{000m}$E
110°45′
32°07′30″

INTERIOR - GEOLOGICAL SURVEY, RESTON, VIRGINIA - 2002

Produced by the United States Geological Survey

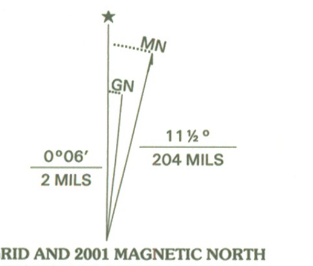
Topography compiled 1954. Planimetry derived from imagery taken 1996 and other sources. Public Land Survey System and survey control current as of 1981. Boundaries current as of 2000

North American Datum of 1983 (NAD 83). Projection and 1 000-meter grid: Universal Transverse Mercator, zone 12
2 500-meter ticks: Arizona Coordinate System of 1983 (central zone)

North American Datum of 1927 (NAD 27) is shown by dashed corner ticks. The values of the shift between NAD 83 and NAD 27 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software

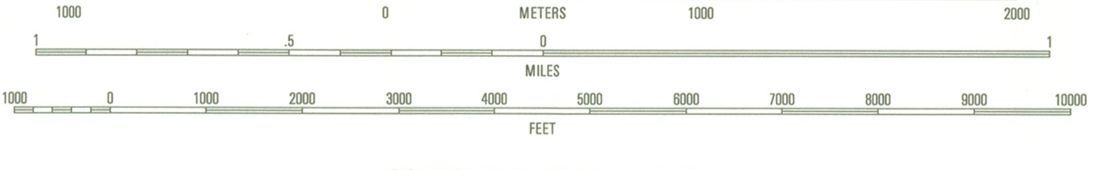
There may be private inholdings within the boundaries of the National or State reservations shown on this map

Houses of worship, schools, and other labeled buildings verified 1981


★
MN
GN
0°06′
2 MILS
11½°
204 MILS

UTM GRID AND 2001 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET

SCALE 1:24 000


1
.5
0
KILOMETERS
1
2
1000
0
METERS
1000
2000
1
.5
0
1
MILES
1000
0
1000
2000
3000
4000
5000
6000
7000
8000
9000
10000
FEET

CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
TO CONVERT FROM FEET TO METERS, MULTIPLY BY 0.3048

20%
TOTAL RECOVERED FIBER

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25286, DENVER, COLORADO 80225
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

QUADRANGLE LOCATION

1	2	3
4		5
6	7	8

1 Tucson North
2 Sabino Canyon
3 Agua Caliente Hill
4 Tucson
5 Tanque Verde Peak
6 Tucson SW
7 Tucson SE
8 Vail

ADJOINING 7.5′ QUADRANGLE NAMES

ROAD CLASSIFICATION

Primary highway hard surface ……..	▬	Light-duty road, hard or improved surface ……	┈
Secondary highway hard surface ……..	▭	Unimproved road ……	┈

Interstate Route   U.S. Route   State Route

TUCSON EAST, AZ
1996

NIMA 3848 III NE-SERIES V898

ISBN 0-607-94810-8

Arizona State Parks

"Managing and conserving Arizona's natural, cultural and recreational resources"

RECEIVED 2280

OCT 23 2009

NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

October 21, 2009

Janet Matthews
Keeper of the National Register
National Park Service
1201 Eye Street, NW 8th Floor (MS 2280)
Washington, D.C. 20005-5905

RE: Gist Residence
Pima County
National Register nomination

Dear Ms. Matthews:

I am pleased to resubmit a National Register of Historic Places nomination form for the property referenced above.

The nomination includes 1 contributing element classed as follows:

1 Building

Accompanying documentation is enclosed, as required. If you have any questions or concerns you may contact me at wcollins@azstateparks.gov.

Sincerely,

William S. Collins

William S. Collins, Ph.D.
Deputy State Historic Preservation Officer
State Historic Preservation Office

encl.

Janice K. Brewer
Governor

State Parks
Board Members

Chair
Reese Woodling
Tucson

Tracey Westerhausen
Phoenix

Larry Landry
Phoenix

Walter D. Armer, Jr.
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Tucson

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Maria Baier
State Land
Commissioner

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Executive Director

Arizona State Parks
1300 W. Washington
Phoenix, AZ 85007

Tel & TTY: 602.542.4174
AZStateParks.com

800.285.3703 from
(520 & 928) area codes

General Fax:
602.542.4180

Director's Office Fax:
602.542.4188

Arizona State Parks

Unscanned Materials

- Color copies of black and white photos in nomination.